

phal looking "Don Diego de Salamanca," or his daughter, rather, Rosaura, who "rose some time ago at Madrid, to the great astonishment of the Spaniards," by means of wings and mechanism alone, the wings "being 10 feet long, and made of very thin caoutchouc," and hence, though covered with feathers, rendering the dulcinea del Salamanca rather less like an angel than a bat. *La Patrie* even assevers that "the Academy of Sciences is a good deal interested by the invention," and that "Don Diego de Salamanca and his daughter are about to arrive in Paris to show the effects of his marvellous invention." The machine is even described. "It is very simple; consisting of a case 2 feet long and 1 foot wide, adapted to a band of leather round the waist, buckled behind. Two iron rods fastened to the case support a small piece of wood, on which the feet repose. The case contains a simple and ingenious mechanism, similar to that employed to set an automaton in motion. The mechanism is worked by means of a handle. It sets in work two large wings," &c.; "and the wings may be so worked as to produce vertical, perpendicular, or horizontal flying. The number of turns given to the handle determines the height to which it is desired to go. The handle has also to be turned every quarter of a league to regulate the distance: the operation of turning lasts a minute. Horizontal flying is the most difficult. The wings beat the air like the oars of a boat, or rather, as the feet of a swan when it swims. By means of this curious machine a man can go, almost as rapidly as a carrier-pigeon, from the Hotel de Ville to the Arc de Triomphe de l'Etoile in eight minutes, and in half-an-hour to Versailles. The experiments which will be made at Paris will be on a small scale, and the flights of Don Diego will not extend beyond the department of the Seine; but at a later period he proposes to go to Lyons, Bordeaux, Toulouse, Marseilles, and Tours, and to take the lines of railway. He pretends that he can travel quicker than by rail. The price of each machine will not exceed 1,200*fr.* for men and 1,000*fr.* for women. If the experiment succeeds, Don Diego will take out a patent, and will make the sale of the machines a branch of commerce. Although greatly astonished at this new invention, several members of the academy have pointed out the inconvenience of bringing it into general use. In point of fact there will be no security for any one, if by the aid of such a machine all our usages and customs be overthrown, and if malefactors get into apartments, and commit all sorts of depredations. It will be very curious to see policemen in France or England pursuing thieves in the air, in order to lock them up on earth. It appears that 1852 promises us all sorts of marvels." So, indeed, it does: but will it perform them?

While reporting progress, if we can so call it, on this side the Atlantic, we must also see what is doing beyond it; and, indeed, the experiments there in progress have a much more imposing appearance, if not a more hopeful, than any of those just recorded. The *New York Tribune* states that an immense aerial ship, "The United States," is now on the stocks at Hoboken, and nearly ready for launching into its destined, if not its native, element, the air. The *Tribune* visited this curiosity, and inspected it.

"The car," he says, "is 64 feet in length, very sharp at either end; width, 6 feet; height, 6 feet 4 inches; the whole composed of a strong, light wooden frame covered with canvas, with doors and glass windows. The boilers are of copper, on the tubular plan, and occupy a space equal to 4 cubic feet. The engines are very perfect, being composed of gun metal and cast steel: they are of 12-horse power, and are to work 20-inch stroke sixty-six times per minute, which will give 400 revolutions of the floats, which are placed in a substantial framework on the top of the car. There is sufficient room for twenty-five passengers, with fuel for four hours. The float is 260 feet in length, of a cigar-like shape, 24 feet diameter in the centre, and has a gas capacity equal to 95,000 cubic feet, which gives a lifting power equal to 6,500 lbs. The entire weight of the car, float, and fixtures, is but about 4,000 lbs.,

leaving 2,500 lbs. surplus. It is designed to run about 200 feet above the surface of the earth, at a rate of speed varying from twenty-five to fifty miles per hour. The engines are a curiosity, their weight being 181 lbs., and so perfect are they, that by the force of his lungs Mr. Robjohn caused both pistons to work a full revolution, carrying a driving-wheel of 4 feet diameter. The ship thus far has cost the inventor about 5,500 dollars, and he now requires only a few hundreds more to perfect and set afloat his air ship. It is designed to drive this vessel by steam; and, to obviate the necessity of fuel, Mr. Robjohn says he has discovered a plan for decomposing water, igniting the gases, which again become water, which is converted into steam by combustion, and this steam is again condensed and returned for decomposition, thus securing entire immunity from waste, and a uniform weight during the longest voyages. The present arrangement of the engines is, however, on the usual reciprocity plan, driven by steam generated from coke and spirits of wine."

We have said quite enough on this new branch of engineering for the present.

MEDDLING WITH A NEIGHBOUR'S FOUNDATION.

RAWLINSON v. NICOL.

At Liverpool, on the 20th, an action of trespass brought against the defendant for undermining the plaintiff's house, whereby it was much cracked and damaged, was tried.

It appeared that the plaintiff had built himself a house in Faulkner-square, Liverpool, in 1846, on the building of which he had expended a sum of 2,200*l.* and had given 400*l.* for the land. The house was of a very substantial character, and was handsomely decorated. The foundation, however, on which it was erected was sandy, and it appeared that the outer walls of the house were built on the very verge of the plaintiff's land. On the 21st of October last a gentleman named Robinson purchased a plot of adjoining land for the purpose of building a house upon it, and employed the defendant, who is a builder, to build it. The defendant sank the foundations lower than those of the plaintiff's house, and close up to his gable wall, and to prevent it from tumbling in the defendant underpinned it, to do which he excavated portions of the earth under the gable wall. In consequence, one night the plaintiff's wife was alarmed by hearing the walls crack. This damage proceeded until the windows broke and the doors would not shut, and the house was considerably shaken. The repairs had cost 135*l.* 7*s.*, and the house, for the purposes of sale, had been so permanently damaged as to be worth from 200*l.* to 300*l.* less than it was before.

For the defendant it was contended that he had dug straight down by the plaintiff's wall, as he had a right to do, without taking the precaution to underpin it; the plaintiff's house would have tumbled about his ears, as the foundation was of so sandy and loose a kind that it would have fallen into the deeper foundation which the defendant was digging. It was also contended that the damage done to the plaintiff's house had been over-estimated, as a portion of the cracks existed before, owing to the insufficient foundation and bad building; that the damage was not a permanent injury to the framework of the house, the vertical settlement of the wall being only an inch, and that 25*l.* to 30*l.* would repair it.

After a short absence the jury returned into court with a verdict for the plaintiff, damages 197*l.*, and leave was reserved by the learned judge to the defendant to move to reduce the verdict by the sum of 25*l.* on a point of law.

THE ART-UNION OF LONDON EXHIBITION AND ILLUSTRATED BOOK.

THE exhibition of works of art selected by the prizeholders will be opened to the subscribers and their friends on Monday next, in the Suffolk-street Gallery. A selection has been made, too, from the purchases of former years, so that the collection as a whole is large and interesting. The council have very properly kept the pictures of the year separate, giving one side and end of the large room and of a second room to the new works, and the corresponding side and end to those of previous years. A third room is filled with water-colour drawings, including some charming bits by Copley Fielding, Callow, Gastineau, Robins, Vickers, and Bennett.

Amongst the oil paintings, "The Diversion of the Moccolotti," by McInnes; "Lime Kilns," by McCulloch; "Bonneville," by Harding; "Heidelberg," by De Fleury; "An

Autumnal Noon," by H. J. Boddington; "Poor Mariners," by Danby; and "Scene on the Exe, Topeham," by W. Williams, will be especially noticed.

"Llyn Lydan—the Lake on Snowdon," by S. R. Percy, is a singularly beautiful landscape; and "The Bull's Close, Edinbro," the Day after the Battle of Preston Pans," by J. Drummond, is a small picture of great merit. Patten, Allen, Montague, Maguire, A. Cooper, R.A., Witherington, R.A., Woolmer, Tennant, Herring, &c., are amongst the artists whose works have been selected.

We must especially praise McDowell's beautiful marble bust of "Psyche." We congratulate Mr. T. Clarke on his selection.

Amongst the old favourites will be seen, "A Mountain Chieftain's Funeral," by Francis Danby; "The Contest for the Bridge," by G. Cattermole; "Preparing for the Festa," by F. Y. Hurlstone; "The Oath of Vargas, in the Conseil des Troubles (1567)," by L. Haghe; "Griselda," by R. Redgrave, A.R.A.; "Luther listening to the sacred Ballad," by R. McInnes; "The Death of Cardinal Beaufort," by J. Gilbert; "A Camaldolese Monk showing the Relics in the Sacristy of the Convent of the Camaldoli at Rome," by W. Simson; "King Alfred in the Swineherd's Cottage, reproved by the Herd's Wife for allowing the Cakes to burn," by H. Warren; "The Departure of Charles II. from Bentley," by C. Landseer, R.A.; "The Dawn of Morning," by F. Danby, A.R.A.; "Catherine of Arragon appealing to Henry VIII.," by H. N. O'Neill; "Othello," by J. Gilbert; "Bianca Capello," by J. C. Hook; "Cornet Joyce seizes the King at Holmby, June 3, 1647," by E. M. Ward; "A Girl of Sorrento, spinning," by W. Collins, R.A.; "A Scene from the Vicar of Wakefield," by W. P. Frith; "Filatrice Sorrentina," by J. Inskip; "Venice," by W. Linton, &c., &c.

The illustrated volume just now issued by the Art-Union (Goldsmith's "Traveller") contains some capital drawings, and will, we have no doubt, be very popular. E. M. Ward's drawing from the French Revolution (xxvii.),

— "Freedom taught alike to feel

The rabble's rage and tyrant's angry steel,"

is singularly good, and No. xx., by the same artist, is a fine specimen of wood-cutting, by M. Jackson. Stanfield has two beautiful conceptions, the Port in Prosperity,

"When commerce proudly flourish'd through the State,"

and the Port in Decay, when

— "Naught remained of all that riches gave,

But towns unmann'd, and lords without a slave."

Gilbert's illustration (xviii.) of the lines—

"At night returning, every labour sped,
He sits him down, the monarch of a shed;
Smiles by his cheerful fire, and round surveys
His children's looks, that brighten at the blaze,"
&c. &c.

fully carries out the poet's words (which is more than can be said for all of them), and has, moreover, much beauty. Frost has a pretty piece of Italian life (vii.), and John Leech (xxvi.) gives an illustration full of character, of the line—

"Ferments arise, imprison'd factions roar."

Amongst the landscapes is a characteristic bit, by Martin; a mountainous view, by Harding; an English view, by Parrot; and an Italian view, No. xiii. by Leitch, on the lines—

"As in those domes, where Camars once bore sway,
Defac'd by time, and tott'ring in decay,
There in the ruin, heedless of the dead,
The shelter-seeking peasant builds his shed;
And, wondering man could want the larger pile,
Exalts, and owns his cottage with a smile."

As examples of these illustrations we select two, for their subjects, No. x. by E. H. Wehnert (engraved by W. J. Linton), a studio, where—

"The canvass glow'd beyond e'en nature warm,
The pregnant quarry teem'd with human form;
and a beautiful drawing by Hulme, on the lines—

"Have we not seen, at Pleasure's lordly call,

The smiling, long frequented village fall?"

admirably engraved, by J. L. Williams.